

CD 2009--78



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BAND

University of Toronto Wind Ensemble
Gillian MacKay, conductor

Friday, October 2, 2009
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

University of Toronto Wind Ensemble
Gillian MacKay, conductor

PROGRAM

Gavorkna Fanfare

Jack Stamp
(b. 1956)

Hold This Boy and Listen

Carter Pann
(b. 1972)

Symphony No. 6 for Band

Vincent Persichetti
(1915-1987)

- I. Adagio: allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

- INTERMISSION -

Earth Dance - *Premiere performance*

Winner, 2008/2009 Faculty of Music Student Composer Competition

Lan-chee Lam
(b. 1982)

Conzon Primi Toni

Giovanni Gabrieli
(1557-1612)

Leah McGray Manning, conductor

Cathedrals

Kathryn Salfelder
(b. 1987)

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Program Notes

JACK STAMP

Gavorkna Fanfare

Jack Stamp (b. 1954) is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania, where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. Stamp received his Bachelor of Science in Music Education from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University. He studied conducting with Eugene Corporon and composition from several notable teachers, including Robert Washburn and Fisher Tull. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions are commissioned and performed by leading military and university bands across the United States, and Dr. Stamp is a contributing author to the *Teaching Music Through Performance in Band* series.

At the request of Eugene Corporon, *Gavorkna Fanfare* was written as an opener for the University of Cincinnati College-Conservatory of Music Wind Symphony's performance at the 1991 College Band Directors' National Association Conference. Unlike many fanfares, Stamp writes for full wind band, rather than the traditional brass and percussion. The word "Gavorkna" has no connection to Russian or Slavic languages; it is alleged to be a nonsense word that Corporon made up while Stamp was his student.

As the piece begins, the motive of a minor third can be heard going up and down the scale simultaneously, which provides the basis for the composition. Layered accompaniment from the woodwinds creates a cushion of sound for the brass to expand the motive into four-voice interpoint, before returning to the opening sounds of polytonality. - *Leah McGray Manning*

CARTER PANN

Hold This Boy and Listen

Carter Pann (b. 1972) received a Bachelor of Music in composition from the Eastman School of Music, and a Masters from the University of Michigan, studying with well-known musicians and composers Samuel Adler, Joseph Schwanter, Warren Benson, William Bolcom, and Bright Sheng.

Winner of many composition competitions and awards in Europe and the United States, he has also received five ASCAP composer awards, and his Piano Concerto was nominated for a Grammy as "Best Classical Composition of the Year" 2001. Pann has contributed regularly to the Wind Ensemble repertoire works and was the most featured composer at the recent Nationwide CBDNA conference in Austin, TX (2009).

Known for his haunted melodic writing, *Hold this Boy and Listen* was written in 2008 as an unusually soft and subdued song for band. Inspired and written for his nephew, Pann uses the basis of standard songs to portray moments of innocence, wistfulness, and serenity. - *LMM*

VINCENT PERSICHETTI

Symphony for Band (Symphony No. 6)

Vincent Persichetti (1915–1987) was one of America's most respected 20th century composers. His contributions enriched the entire realm of music literature, and there is universal acknowledgement of his influence as a conductor, teacher, scholar, and keyboard virtuoso. Persichetti was widely commissioned and performed, and published a variety of works including 16 wind band scores, nine symphonies, four string quartets, two piano sonatas, choral works, an opera, and chamber music.

The *Symphony for Band* was commissioned by Clark Mitze and premiered by his Washington

University Band at the MENC Convention in St. Louis on April 16, 1956. Far from a generic title, Persichetti chose to use the word "band" to prove to audiences that the genre of music did not have to have the connotation of poor quality that was frequently associated with "band music" during the 1950's.

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale passage in the slow introduction become the two principal themes of the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on *Round Me Falls the Night*, from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

- LMM

LAN-CHEE LAM Earth Dance

In 2008 summer, I watched the renowned performance of *Millennium Road – Korean Fantasy* by the National Dance Company of Korea. As a highly technical and professional performance, *Korean Fantasy* represents the essence of Korean performing arts that comprises the collaborative efforts of leading choreographers. Revealing a beautiful mix of quiet and intrinsic Korean beauty and dynamic masculinity, displaying different aspects ranging from the exquisite castle life to the eccentric and capricious street performances. When I started to compose *Earth Dance*, the percussion quartet in the wind ensemble imitates the rhythm of the traditional Korean Hourglass Drum Dance. The music is based on the opening bass line after the Chinese big drum solo, it restates in various forms throughout the piece. The ending is inspired by the Religious Dance, which is mysterious and spiritual. - Lan-chee Lam

GIOVANNI GABRIELI Canzon Primi Toni

Giovanni Gabrieli was born in the thriving Venetian musical community during the late 1500's, and although little is known of his earliest years, it is likely his uncle, Andrea, raised him. Andrea, who was employed as an organist and composer at St. Mark's Cathedral in Venice, was undoubtedly a strong musical influence upon his nephew and after a period of travel and education, Giovanni returned to Venice by early 1584, and was chosen to take over the musical responsibilities for the church after his uncle's death in 1585.

Giovanni Gabrieli published his first collection of works, known as the *Sacrae Symphoniae*, in 1597. The *Canzon primi toni* was first published as part of this set. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* ("broken



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choirs"), which forms the basis of much of Gabrieli's writing. In addition to the antiphonal treatment of the choirs, Gabrieli's works are characterized by contrast of space, of high and low voices, of forte and piano. - LMM

KATHRYN SALFELDER **Cathedrals**

Kathryn Salfelder (b. 1987) is fast gaining national recognition as a rising young composer. Recent awards include the ASCAP/CBDNA Frederick Fennell Prize, Ithaca College Walter Beeler Memorial Composition Prize, US Air Force Colonel Arnold D. Gabriel Award, Japanese Society of Boston Toru Takemitsu Award, and an Encore Grant from the American Composers Forum. Her most recent work for winds, *Cathedrals*, is published by Boosey & Hawkes, and was featured in over thirty concerts during the 2008-2009 season.

Ms. Salfelder earned a BM in Composition with Academic Honors from New England

Conservatory, where she studied with Michael Gandolfi. At NEC Commencement, she was awarded the 2009 Donald Martino Award for Excellence in Composition and the 2009 George Chadwick Medal, NEC's highest undergraduate honor. In Fall 2009, she will begin graduate studies in composition at the Yale School of Music.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, using the seating arrangement to re-create the antiphonal qualities, and drawing from the 16th century counterpoint and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but was also considered of great importance by Renaissance composers such as Palestrina and Lassus. Through juxtaposing the newer textures of the wind ensemble against the colour and modes used in Gabrieli's music, Salfelder creates subdivisions to surround and highlight the "golden" section. For further information regarding Kathryn Salfelder and her music, please visit her official website at: <http://kathrynsalfelder.com>. - LMM



Biographies



Gillian MacKay is the Associate Dean for Graduate Education at the Faculty of Music, University of Toronto, where she also conducts wind ensembles, and teaches conducting,

trumpet, and music education. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

Leah McGray Manning originally hails from Nova Scotia, completing the Bachelor of Music and Bachelor of Education degrees from Acadia University. Before returning to studies at University of Toronto, Leah taught in public school band, choral and string programs in Ontario, Nova Scotia, and New Brunswick. Leah has performed as a clarinetist with the Atlantic Wind Orchestra, Sackville Community Bands, New Brunswick Winds, and Symphony New Brunswick. She is an active member of the Ontario Band Association, and works with MusicFest Canada on the management team for the National Concert Band. Pursuing studies in conducting has provided Leah with opportunity to study with such renowned conductors as Frank Battisti, Mallory Thompson, Mark Scatterday, Paula Holcomb, Mark Hopkins and Gillian MacKay. She is completing her Master degree in Wind Conducting with Gillian MacKay at the University of Toronto.

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